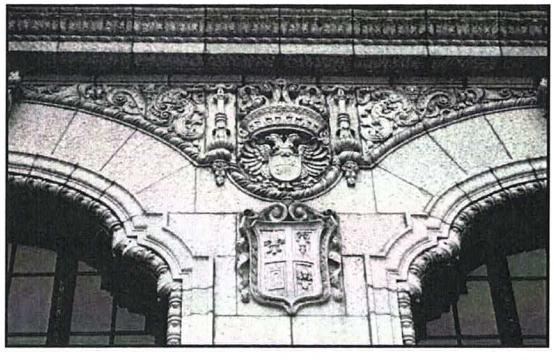
# LANDMARK DESIGNATION REPORT



# Shoreland Hotel

## 5454 S. South Shore Drive

**Preliminary and Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, July 1, 2010**

**City of Chicago**
**Richard M. Daley, Mayor**

**Department of Zoning and Land Use Planning**
**Patricia A. Scudiero, Commissioner**

*The Commission on Chicago Landmarks, whose ten members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual building, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Zoning and Land Use Planning, 33 North LaSalle Street, Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax, web site: www.cityofchicago.org/landmarks*

*This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within City Council's final landmark designation ordinance should be regarded as final.*

# SHORELAND HOTEL

## 5454 S. SOUTH SHORE DRIVE

**BUILT:** 1925-26
**ARCHITECT:** MEYER FRIDSTEIN

The Shoreland Hotel, completed in 1926 on the lakefront in Chicago's Hyde Park neighborhood, stands as one of the city's largest and most prominent early-twentieth-century apartment hotels. Residential or "apartment" hotels like the Shoreland, which combined elements of apartment and hotel living and could be tailored to accommodate working-, middle-, and upper-class residents, emerged as a new urban residential building type in the late-nineteenth century and proliferated during the 1910s and 1920s in the city's lakefront neighborhoods. The Shoreland Hotel is a reflection of the rapid growth and expansion of the city during the 1920s, when skyrocketing land values, advancing building technologies, and shifting tastes regarding apartment living made apartment hotels a popular housing choice.

The thirteen-story, U-shaped Shoreland Hotel was designed by Meyer Fridstein with Spanish Renaissance Revival style terra-cotta detailing. The Shoreland's sheer size, its composition, and the quality of its overall design, which featured face brick and terra-cotta ornamentation on all four elevations, served to distinguish the building from other luxury high-rise apartment hotels that rose along the lakefront in communities north and south of the city's central business district.

The Shoreland Hotel was a major center of Hyde Park social life during the first half of the twentieth century. During the fifty years that it served as a luxury apartment hotel, the Shoreland hosted such famous (and infamous) individuals as Amelia Earhart, Eleanor Roosevelt, Al Capone, Jimmy Hoffa, and Elvis Presley. The originally lavish public spaces on the first and second floors—including a double-height lobby with mezzanine, opulent public and private dining rooms, and a large ballroom—also served as meeting and event spaces for Hyde

Park social circles.

Situated at the entrance to the Hyde Park neighborhood just north of Jackson Park and facing the lakefront across Promontory Point, the Shoreland Hotel is a distinctive visual presence on the lakefront. The Building was completed just as the last stages of the city's massive South Park Development plans were being implemented, and the owners and operators of the Shoreland viewed their hotel as an integral part of the improvements along Hyde Park's shoreline.

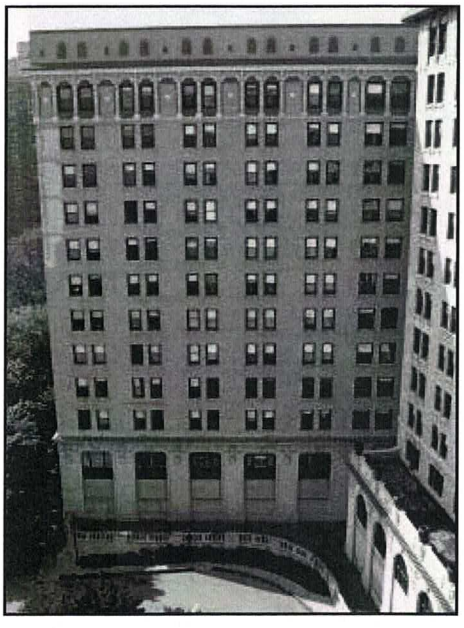
## BUILDING DESCRIPTION AND DEVELOPMENT HISTORY

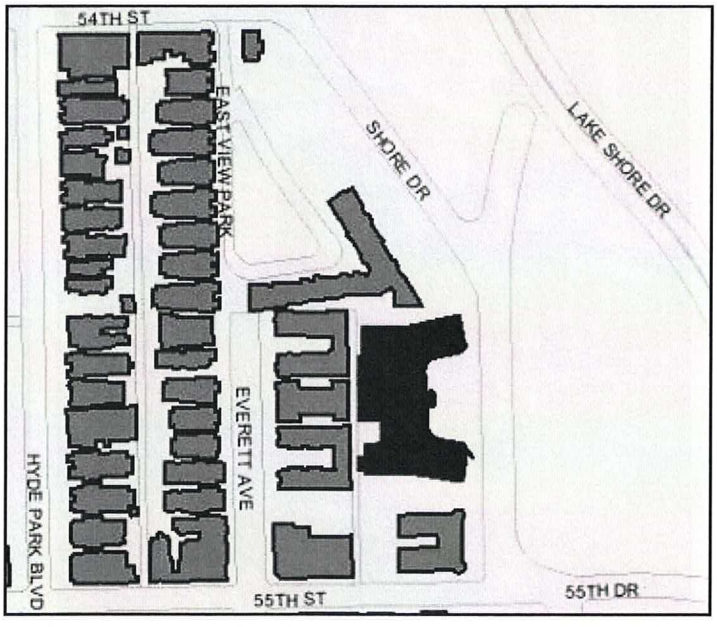
The Shoreland Hotel is a thirteen-story steel-frame structure, roughly 187 feet by 300 feet, with a masonry exterior and a flat roof with crenellated center mechanical penthouse. The building has a U-shaped configuration formed by a main block with angled north and south projecting wings that flare to form a landscaped forecourt with a prominent circular drive and ornamental cast-iron porte-cochere. The entire building is faced with buff-colored Kittanning brick and architectural glazed terra cotta produced by the Northwestern Terra Cotta Company.

The Shoreland faces east onto South Shore Drive, and is flanked on the north by a circa-1920s L-shaped apartment building and on the south by the Jackson Shore Apartments, a luxury apartment building that was designed by Rapp & Rapp and built by G. H. Gottschlack & Company in 1917. Promontory Point (completed in the late 1930s) is directly east of the building across Lake Shore Drive. Located approximately three blocks directly south, the Museum of Science and Industry marks the northern end of Jackson Park.

Like most tall buildings in Chicago dating from the early-twentieth century, the Shoreland's facades are divided into three distinct parts—a substantial two-story terra-cotta base, a minimally detailed, regularly fenestrated mid-section, and an elaborately decorated two-story top. The building is designed in an exuberant Spanish Renaissance Revival style, with an arcaded base featuring double-height window openings with tri-foil cusped arches and terra-cotta detailing, including heraldic shields, eagles, keystones with satyr heads, and other fanciful touches. At the center portion of the building, the two-story base projects outward to accommodate an open terrace above, which is bordered by a terra-cotta balustrade decorated with the Shoreland's logo—a Spanish galleon ship at full mast—flanked by torchieres. The ship motif appears again along the top of the building, forming the center of two massive multi-colored terra-cotta cartouches that decorate the two projecting towers. Ornamentation at the top section of the building includes terra-cotta arcades of cusped arches framing the eleventh-story windows, cornices topped with red terra-cotta roof tiles, and attic stories above the cornice-line that feature baroque center sections. This upper-level terra-cotta detailing continues along all four elevations.

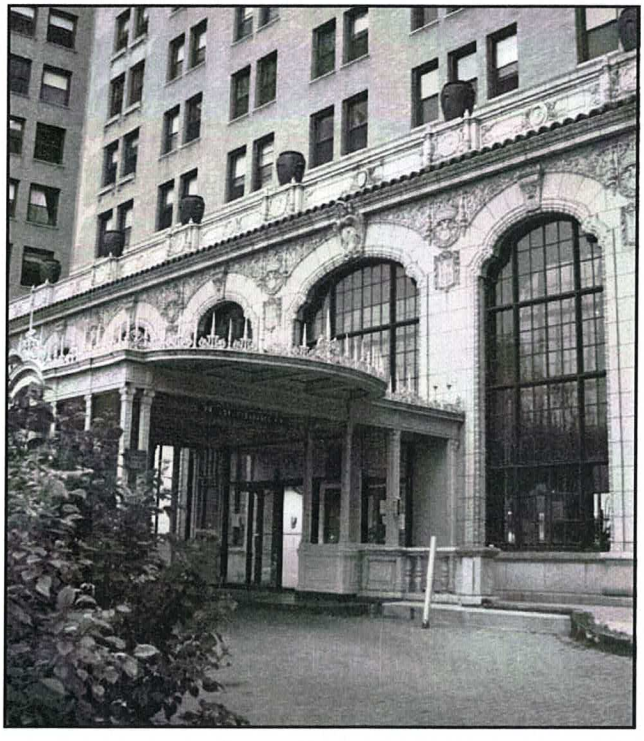
On the interior, the building features a grand double-height lobby space measuring forty-seven feet wide and 125 feet long. Originally decorated in the Spanish Renaissance Revival architectural style, the space was renovated in the 1930s in the much more streamlined Moderne style, with all of the ornate detailing removed at that time. North of the lobby is the classically-inspired Louis XVI Room, which served as the hotel's main dining room. The walls were decorated with classical plaster detailing, including paired fluted Ionic pilasters supporting an






**The Shoreland Hotel is a thirteen-story steel-frame masonry structure with a U-shaped configuration formed by a main block with projecting end wings that form a landscaped forecourt. The building, located at 5454 South Shore Drive in the Hyde Park community, was designed by Meyer Fridstein for the Shoreland Hotel Company and was completed in 1926.**

**Top: East elevation, looking west. Bottom left: South wing, looking south.**



**The building is faced with buff-colored Kittanning brick and glazed terra cotta.**

**Top: Main and north wings, looking north; Left: main entrance with cast-metal porte cochere. Right: Detail of window at base of north wing.**

entablature with bracketed cornice and a frieze with floral detailing. Large window openings with original multi-paned metal windows occupy the spaces between the pilasters on the north, west, and south elevations. The original plaster ceiling is no longer extant, and most of the decorative features in the room have been severely damaged by many years of water damage and deferred maintenance by the former owners. (An article on the Shoreland in the April 10, 1985, edition of the *Hyde Park Herald* specifically stated that the room "has been closed off since the ceiling collapsed as the result of a water leak." That damage, some twenty-five years ago, was never repaired.)

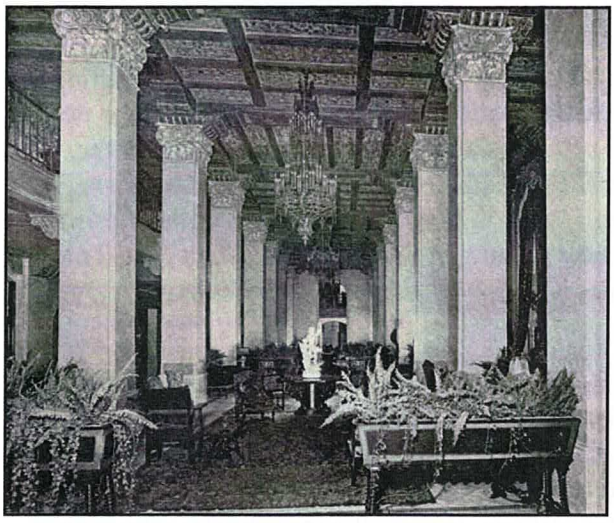
Marble stairs at the north and south ends of the lobby lead to the mezzanine level on the second floor, which is open to the lobby below and is bordered by a wood and metal railing. North of the lobby are two original private dining and lounging spaces that retain much of their original detailing, including a room with walls designed to mimic tooled leather and a corner dining room with wood paneled walls and coved plaster ceilings. Behind the mezzanine is the hotel's Crystal Ballroom, which features a plaster ceiling with intricate scrolled patterning, crystal chandeliers, round-arched window opening on the west wall and matching blind arches with mirrored panes on the east wall, and Ionic pilasters with scrolled brackets supporting plastered cross beams.

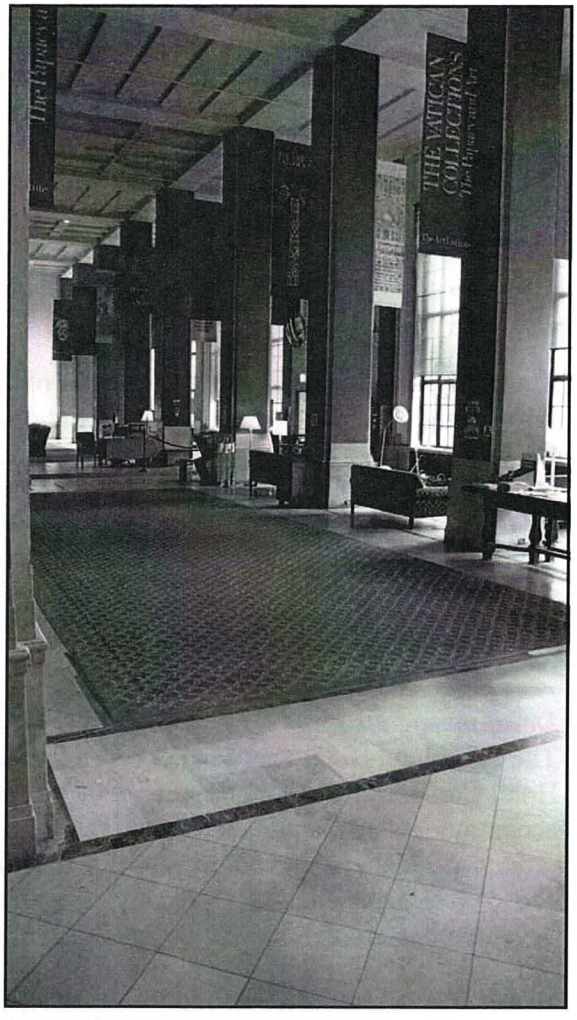
*Development History*

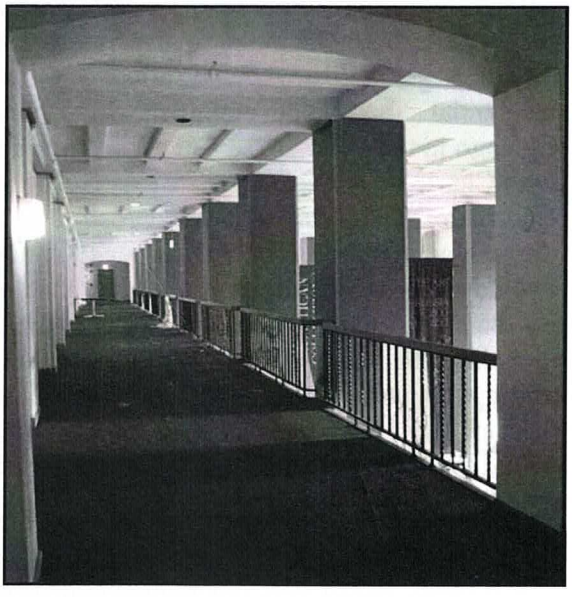
The Shoreland Hotel was developed by the Jackson Shore Hotel Company (later the Shoreland Hotel Company) and first conceived in 1923 as a monumental apartment hotel that would accommodate affluent long-term residents and short-term visitors, with grand public spaces and ground-floor shops that could be utilized by the larger Hyde Park community. The owners chose G. H. Gottschalk & Company, a prominent builder well-known for large-scale residential developments, to oversee the construction of the project.

Gustav H. Gottschalk was born in Milwaukee, Wisconsin, in 1867 to German immigrant parents. He attended the Spencerian Business College in Cleveland, Ohio, before returning to Milwaukee to join his father in the livestock business. In the early 1900s, Gottschalk began buying large tracts of farmland south of Milwaukee, which he subdivided and sold for residential suburban development. After his early successes in Wisconsin, Gottschalk moved to Chicago in the fall of 1910 and established a short-lived real estate development partnership with Charles H. Kusel (1857-1925). According to permit records from the *American Contractor*, Gottschalk & Kusel constructed twenty-one commercial and residential projects throughout the city between October 1910 and November 1911. By the beginning of 1912, the two developers had parted ways and Gottschalk had established G. H. Gottschalk & Company. By the early 1920s, Gottschalk was building prominent apartment hotels all along the lakefront, including the Jackson Shore Apartments (1917) at 55th and South Shore Drive and a trio of important apartment hotels in Lincoln Park owned and operated by the Lott Hotel Company—the Parkway Hotel, the Webster Hotel, and the Belden-Stratford Hotel. The Shoreland Hotel would prove to be Gottschalk's last, and most ambitious, large-scale apartment hotel project.

Gottschalk's partner on the Shoreland Hotel was Meyer Fridstein (1884-1964), secretary of G. H. Gottschalk & Company and architect of record for the building. Fridstein was born in 1884 in Marinette, Wisconsin and studied structural engineering at the University of Wisconsin. Following graduation, he worked for a few years in Milwaukee before moving to Chicago, where

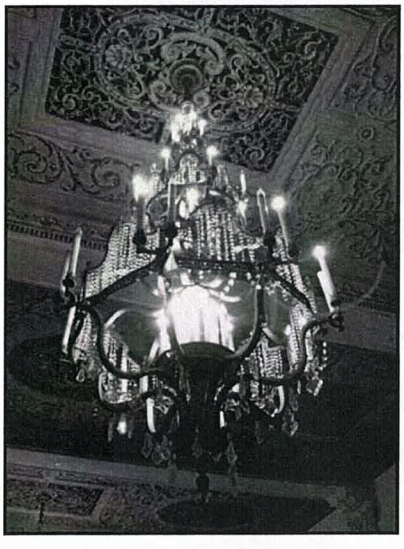


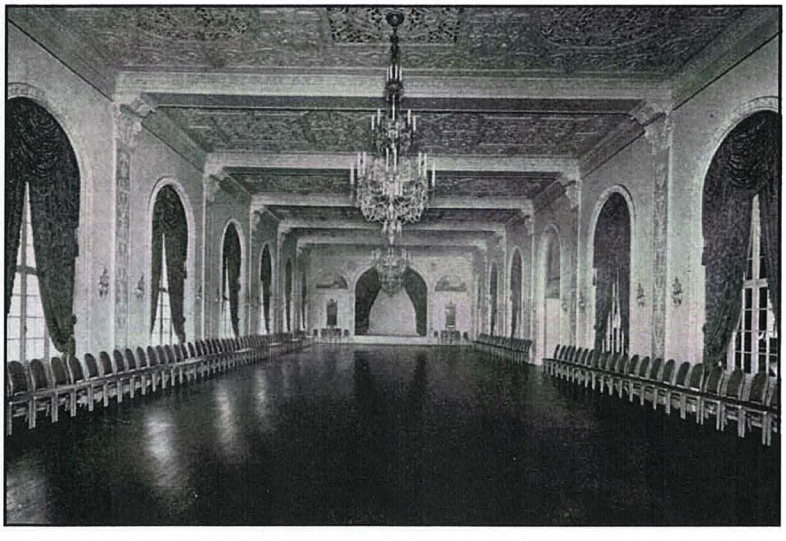


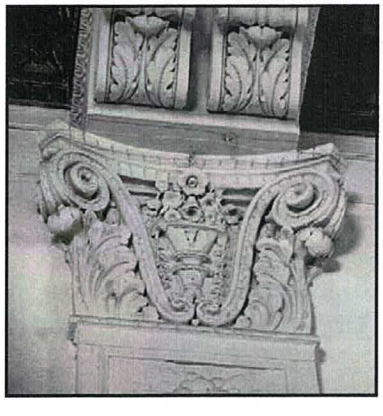



**Originally decorated in the Spanish Renaissance Revival architectural style, the main building lobby was renovated in the 1930s in the much more streamlined Moderne style. Architectural photographer Hedrich Blessing photographed the Shoreland's lobby in 1937 after this renovation was completed.**

**Top left: The Shoreland lobby as originally built in 1926; bottom left: lobby after 1930s renovations. Top right: current view of lobby (2010); Bottom right: current view of 2nd-floor mezzanine overlooking lobby (2010).**

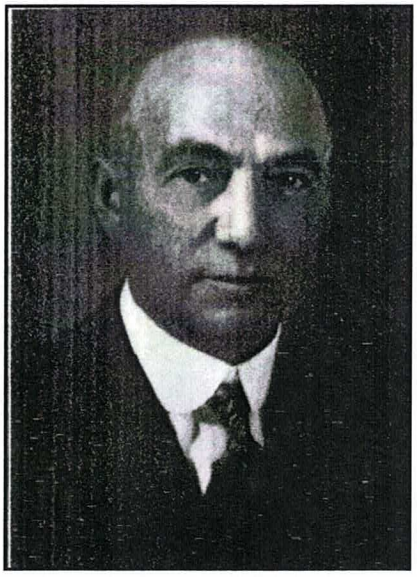


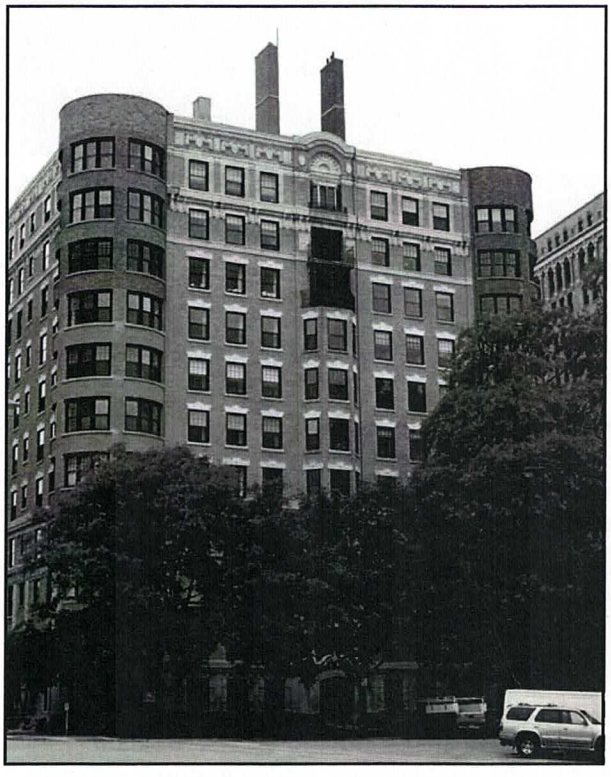


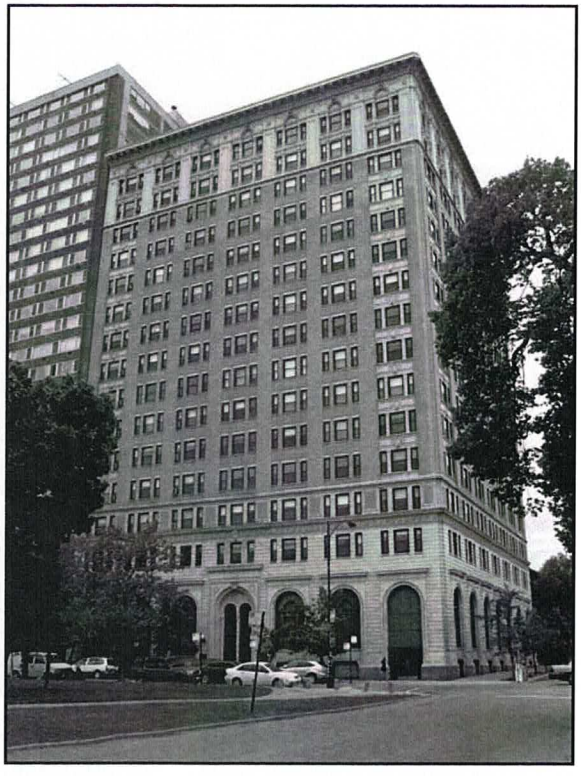


**The hotel's public spaces also include the large, finely-detailed Crystal Ballroom on the second floor, which features an intricately scrolled plaster ceiling, crystal chandeliers, and round-arched window openings framed with Classical plaster detailing.**

**Top: Current view of the Crystal Ballroom (2010). Middle left: Detail of ceiling and chandelier; middle right: the Crystal Ballroom in 1926. Bottom left: Detail of plaster pilasters.**







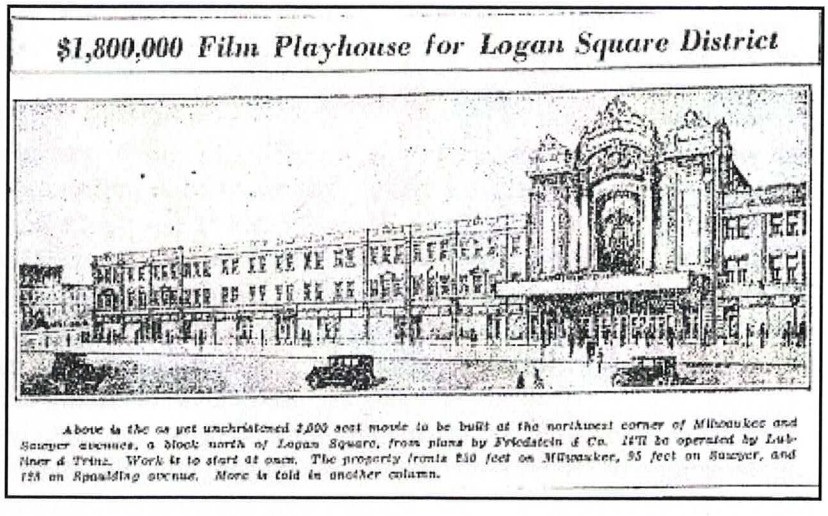
**G. H. Gottschalk & Company, the general contractor for the Shoreland Hotel, was a prominent Chicago builder well-known for large-scale residential developments. Gustav H. Gottschalk (top left), a Wisconsin native, established the company around 1912. By the early 1920s, Gottschalk was building prominent apartment hotels all along the lakefront, including the Jackson Shore Apartments (bottom left, 1917) at 55th and South Shore Drive and a trio of important apartment hotels in Lincoln Park owned and operated by the Lott Hotel Company—the Parkway Hotel (top right, 1916), the Webster Hotel (bottom right, 1920), and the Belden-Stratford Hotel. The Shoreland Hotel would prove to be Gottschalk's last, and most ambitious, large-scale apartment hotel.**

he worked in the offices of both Richard Schmidt and the architecture firm of Marshall and Fox. Fridstein and Gottschalk first teamed up in the late 1910s and would remain business partners until 1926 when Gottschalk retired from active business. Although Fridstein was trained as an engineer, he served as the architect for several of Gottschalk's projects, including the Belden-Stratford Hotel. Operating independently under his own firm, Fridstein & Company, he also designed and built a number of commercial buildings and numerous theaters in and around Chicago including the Congress Theater (designated a Chicago Landmark in 2001), Logan Theater, Tivoli Theater, and Tower and Harding Theaters.

In addition to architect and builder, there was a third key player in the conception and development of the Shoreland Hotel. Because the Shoreland was the largest and most complex hotel project that G. H. Gottschalk had attempted to date, the company sought the expertise of an experienced hotel manager who could help guide the project to ensure that the design, furnishings, and amenities were in keeping with what potential residents would expect and desire. Harry J. Fawcett, manager of the Lake Shore Country Club and the Down Town Club, two of the most exclusive clubs in the city, was brought in as a consultant during the construction of the building and was later hired as President and managing director of the Shoreland Hotel Company. Before coming to Chicago, Fawcett had managed the Hotel Granada and the Hotel Plaza in San Francisco and the St. Regis Hotel in Kansas City, Missouri. With Fawcett's input, the team's collaboration resulted in the design, construction, and operation of the largest apartment hotel in Hyde Park and one of the largest residential buildings in the city.

Although the initial building permit for the thirteen-story hotel building (estimated at a cost of $5.5 million) was issued by the City of Chicago in April 1923, construction did not begin on the Shoreland until March 1925. On May 1, 1926, just over one year later and millions over budget, the Shoreland opened to great acclaim. In both its exterior architectural treatment and its interior appointments, the building was designed to impress. Architecturally, the building was generally in keeping with the design of other apartment hotels and high-rise apartment buildings in Hyde Park and throughout the city during the early-twentieth century, when historical revival styles were at the height of their popularity. However, the building's sprawling courtyard plan, which was possible because the unusual spaciousness of the lot, allowed Fridstein to design the Shoreland as a conspicuous and independent presence along the lakefront. Every elevation, including the west elevation facing the service alley, was finished with buff-colored brick and ornamental terra cotta, so that there was, as the 1926 *Hotel Bulletin* supplement on the Shoreland noted, "no exposure on which the architecture has not been carried through complete." By concentrating the most elaborate detailing along the base of the building and keeping decoration to a minimum on the floors above, Fridstein created a sense of intimacy within the courtyard that minimized the monumental nature of the building. Conversely, the arcades, bold terra-cotta ornamentation, and projecting crenellated center penthouse at the top of the building assured that the Shoreland made the proper impression when viewed from a distance along South Shore Drive.

The ornate detailing and finishes continued into the Shoreland's original public spaces. The double-height lobby stretches 125 feet from end to end and originally featured Spanish Renaissance Revival style detailing, which was removed during the 1930s Moderne-style redesign. North of the dining room was the famed Louis XVI Room, which was used on a daily basis as a large public dining room but which could also serve as a second ballroom. Along the



$1,800,000 Film Playhouse for Logan Square District

Above is the as yet unchristened 2,000 seat movie to be built at the northwest corner of Milwaukee and Sawyer avenues, a block north of Logan Square, from plans by Fridstein & Co. It'll be operated by Lubliner & Trinz. Work is to start at once. The property fronts 250 feet on Milwaukee, 95 feet on Sawyer, and 125 on Spaulding avenue. More is told in another column.

**The architect of record for the Shoreland Hotel was Meyer Fridstein (1884-1964), secretary of G. H. Gottschalk & Company. Fridstein and Gottschalk first teamed up in the late 1910s and would remain business partners until 1926 when Gottschalk retired from active business. Although Fridstein was trained as an engineer, he served as the architect for several of Gottschalk's projects, including the Shoreland and the Belden-Stratford Hotel (1923, top left). Operating independently under his own firm, Fridstein & Company, he also designed and built a number of commercial buildings and numerous theaters in and around Chicago including the Congress Theater (1926, top right, designated a Chicago Landmark in 2001), Logan Theater (1924, bottom right), Tivoli Theater (1921), Tower Theater (1926) and Harding Theater (1925).**

west side of the lobby, a spacious mezzanine level provided access to the Crystal Ballroom—a large space that could seat 800 people—and smaller, but no less impressive, private dining rooms.

Like its most lavish contemporaries on the North side and in Hyde Park, the Shoreland provided an extensive list of amenities and services. The building's upper floors contained fully – furnished suites ranging from single-room hotel units that rented in the 1920s for $240 a month to nine-room suites with living room, dining room, kitchen, and spacious bedrooms with large closets for $1,075 a month. Permanent residents in the hotel's larger "housekeeping suites" were provided with hotel linens, china and silverware. Maid service, laundry service, and room service were also available. Modern exercise equipment was delivered to guests in their rooms upon request. The hotel's massive and thoroughly modern kitchens, which occupied the entire northwest corner of the first and second floors, were equipped and staffed to accommodate everything from intimate meals in the private dining rooms to banquets, weddings, and other events with hundreds of people. The hotel operated its own upholstery shop in the attic to service the $2 million worth of furniture in the building. A barber shop, beauty salon, and convenience shop housed in the first floor of the south wing could be accessed from the lobby or from exterior entrances. Residents could go bowling or even play a round of golf without leaving the building; the Shoreland operated its own bowling lanes and an eighteen-hole indoor miniature golf course, staffed by a full-time golf instructor, in the massive basement, which now holds only storage space.

From the time of its grand opening in 1926 through the 1950s, the Shoreland remained one of the city's most prominent luxury residential hotels, attracting affluent and well-established Chicagoans as permanent residents (including Frederick Bode, president of the Gage Company, and M. E. Greenebaum, nationally-prominent banker and president of Greenebaum & Sons Investment Company) and a long list of well-known visitors. In 1928, a reception was hosted at the Shoreland for famed aviatrix Amelia Earhart after her successful trans-Atlantic flight. Eleanor Roosevelt and John Masefield, Poet Laureate to England, were also acclaimed guests of the hotel during the 1930s. Al Capone was rumored to host weekly card games in the Shoreland's private drawing rooms, and Jimmy Hoffa, the notorious head of the Teamsters Union, kept a suite in room 807 during the 1950s and 1960s. During the 1940s, big bands gave radio-broadcast performances live from the Louis XVI Room, and the Shoreland also served as home to visiting baseball teams who were in town to play the White Sox at Comiskey Park.

In addition to residents and out-of-town guests, the Shoreland also served an important role as a social center and gathering place for the members of the larger Hyde Park community. The Crystal Ballroom and Louis XVI Room were sought-after spaces for lavish wedding receptions, bar mitzvahs, dances, birthday celebrations and anniversary parties hosted by residents of the neighborhood, while the hotel's smaller meeting and dining spaces were often used to host luncheons and meetings of various social groups. The Hyde Park Herald tracked the goings-on of residents and social events at the Shoreland in a regular column entitled "At the Hotels."

The Shoreland Hotel changed hands several times during the post-World War II period, as focus on development shifted from the city to the suburbs. In 1959, ninety WACs (Women's Army Corp) were moved to the Shoreland because of its proximity to the 5th Army Unit headquarters at 1660 East Hyde Park Blvd. (housed in the former Chicago Beach Hotel). By the

1960s and 1970s, the glory days of the grand apartment hotels in Hyde Park had passed. Many examples, including the original Hotel Windermere and the Chicago Beach Hotel and Annex, were demolished during this period. The Shoreland, deteriorating and plagued by high-vacancy rates like many other older high-rise apartment buildings in East Hyde Park, was spared demolition when it was acquired by the University of Chicago in 1973 and converted into student and faculty housing. Between 1973 and 2009, the University of Chicago operated the Shoreland Hotel as housing for students and faculty.

The Shoreland Hotel is identified as "orange-rated" in the Chicago Historic Resources Survey. The building is also individually listed on the National Register of Historic Places under the Hyde Park Apartment Hotels Thematic District Nomination, which identified six Hyde Park apartment hotels in 1986.

## THE DEVELOPMENT OF THE APARTMENT HOTEL (1880-1930)

The residential or "apartment" hotel, a combination of apartment building and hotel, emerged as a new urban residential building type between the last decades of the nineteenth century and the first decades of the twentieth century. Apartment hotels appealed to a wide variety of working-, middle- and upper-class residents, and their proliferation during the 1910s and 1920s—ranging from lavish lakefront examples like the Shoreland and more modest examples in residential neighborhoods along the city's north and south sides—marked the final phase of Chicago's transition from a Midwestern town of single-family homes into a dense urban center.

From its incorporation in 1837, Chicagoans tended to view their town as a "community of free-standing single-family residences surrounded by fences, protecting trees, gardens and outbuildings." Many, particularly the wealthiest residents, clung to this bucolic and decidedly un-urban ideal until the turn of the century, long after Chicago had become a thriving commercial city. In 1874, Everett Chamberlain wrote in his guidebook, *Chicago and its Suburbs,* that "ninety-nine Chicago families in every hundred will go on an hour's drive... toward the country rather than live under or over another family as the average New Yorker or Parisian does." Although apartments did exist in Chicago at the time of Chamberlain's declaration, they were generally small-scale frame tenement buildings that housed the city's poorest families, many of whom were recently-arrived immigrants. However, by the late-nineteenth century, rising land and building costs were forcing Chicago's middle-and upper-classes to reassess apartment living.

The city's first middle-class, multi-family residences were masonry flat buildings, two-to three-stories tall, which were specifically designed to blend in with the existing single-family homes along neighborhood blocks. By the late nineteenth century, the flat building was an established presence in Chicago, and larger, tall apartment buildings designed for more affluent residents were first beginning to appear along fashionable lakefront streets where space was at a premium. Early examples included the Argyle Apartments (1886, demolished) on North Michigan Avenue and the Pickwick Apartments (1886, demolished) on the near south side, both designed by the architecture firm of Burnham and Root. Although taller and narrower than the adjacent residences, they were compatible in setback, shape, and detailing to the mansions they were striving to replace, with "projecting bays, ornamental brickwork and terra cotta, and broken, picturesque compositions." Larger still were the Virginia Hotel and the Lexington

Hotel, two examples designed by architect Clinton J. Warren, who was best known for his hotel designs. The ten-story Virginia Hotel (1888, demolished) was built for Leander McCormick at Rush and Ohio Streets in an exclusive near-north-side residential district. The ten-story Lexington (1891, demolished) was built near Prairie Avenue to house the wealthiest class of visitors to the World's Columbian Exposition in 1893. These nineteenth-century luxury apartment buildings were among the first in Chicago to combine "the status and services of a hotel" with the premium location of the city's best residential areas. Because of the continued resistance from among Chicago's elite to the idea of apartment houses, however, these buildings remained few and far between.

A nation-wide depression in1893 brought construction in Chicago to a standstill despite the success of the World's Columbian Exposition. When full-scale building activity resumed around the turn of the century, architects and builders had developed a set of norms for tall apartment buildings that combined the classical architectural influence of the "White City" with well-planned, efficient interiors. These reforms, coupled with rapidly rising land values and the increasing costs of keeping servants to care for a sprawling private home and grounds, finally brought widespread acceptance to apartment living. At this time, the residential or "apartment" hotel emerged as a clearly defined and distinctive building type, a calculated combination of apartment and hotel that offered the amenities, services, and public spaces of the best of Chicago's hotels to permanent residents who desired all of the comforts of home without the responsibility. A 1920s marketing brochure entitled "Apartment Hotels" succinctly outlined the benefits of the new arrangement:

> In an apartment hotel a family can live as comfortably in a five- or six-room apartment as they can in a very large private residence…The mistress of the home…has her problems simplified. She is not bothered with servants, coal bills, janitors, repairs and a thousand and one other vexing problems, with which the housewife is familiar, and…a community residence is less expensive than an individual residence.

The post-depression building boom, which continued with little interruption until the Great Depression hit in 1930, produced many of the best luxury apartment hotels in Chicago. Architects and builders responded to changes in lifestyle that de-emphasized family-oriented living and constructed buildings that were specifically designed to cater to distinctive social groups. Apartment hotels that offered smaller private rooms but which were close to the beaches and offered dining, dancing, and proximity to nightlife and public transportation were specifically targeted to young professionals. Other apartment hotels were designed for a more prosperous and established clientele, with large, well-appointed private suites, exceptional service, and refined dining and entertainment spaces. In either case, as architectural historian Paul Groth points out in *Living Downtown: The History of Residential Hotels in the United States*, the apartment hotel allowed its residents to have their privacy when they wanted it, but it also offered the type of "gregarious existence not possible in private houses" because "grand hotels were built for crowds and hotel life was spectacularly and notoriously public."

The most imposing apartment hotels constructed between 1910 and 1930 were concentrated along the affluent lakefront neighborhoods north and south of the city's central business districts. On the north side, the fashionable communities of the Near North Side, Lincoln Park,

**The residential or "apartment" hotel emerged as a new urban residential building type between the last decades of the nineteenth century and the first decades of the twentieth century. Early examples included the Virginia Hotel (top left), which was developed in 1888 by Leander McCormick in an exclusive near-north-side residential district. By the 1910s and 1920s, elaborate apartment hotels such as the Belden Stratford Hotel (top right, 1923) were proliferating in lakefront neighborhoods across the city.**

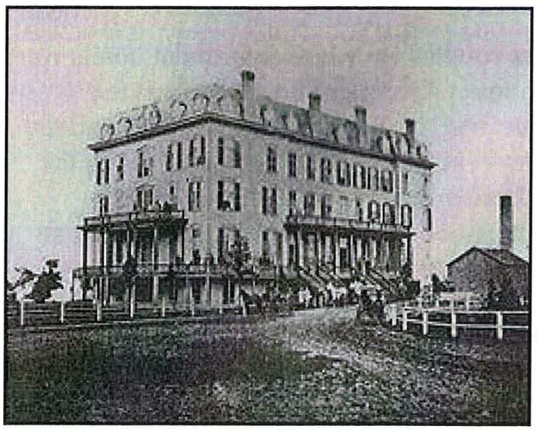
**The Edgewater Beach Hotel complex (above), designed by the architecture firm of Marshall & Fox, was a sophisticated luxury resort that developed between 1915 and 1928 between Lake Michigan and Sheridan Road in the Edgewater community. The Shoreland Hotel was often referred to as the "Edgewater Beach" of the South Side.**

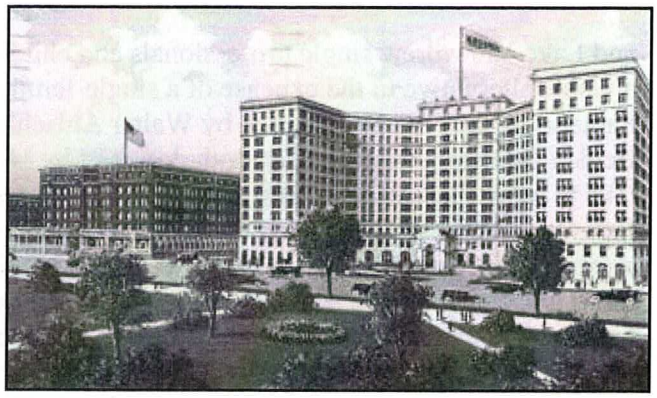
and Lake View drew single professionals and childless couples for whom apartment hotels were a viable alternative to the expense of a single-family home. Apartment hotels such as the Parkway Hotel (1916), designed by Walter Ahlschlager; and the Webster Hotel (1920) and the Belden-Stratford Hotel (1923), both designed by Meyer Fridstein, were constructed along the lake to serve these middle- and upper-class residents. Earlier apartment hotels such as the Parkway and the Webster were more restrained in both exterior detailing and interior appointments, but by the early 1920s, designs for luxury apartment hotels were becoming more elaborate. Fridstein's design for the Belden-Stratford Hotel at 2300 North Lake Shore Drive featured a U-shaped plan and flamboyant architectural detailing, similar to the Shoreland Hotel. The building's prominent location overlooking Lincoln Park and Lake Michigan and its double-height lobby serve to further distinguish it from other apartment hotels on the north side.

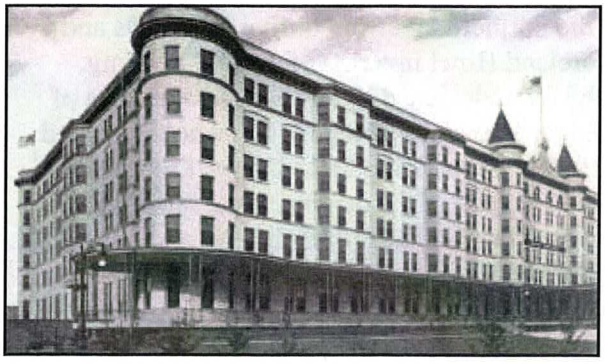
Of all of the apartment hotels constructed along the northern lakefront during the 1910s and 1920s, the one that most closely matched the Shoreland Hotel in terms of design, massing, location, and amenities was the Edgewater Beach Hotel, designed by the architecture firm of Marshall and Fox and completed in 1916. The Edgewater Hotel complex was a sophisticated luxury resort that developed between 1915 and 1928 between Lake Michigan and Sheridan Road in the Edgewater community. The complex consisted of the original hotel building (demolished), a nineteen-story annex constructed in the mid-1920s (demolished) and a separate apartment building. Like the Shoreland, the Edgewater Beach Hotel was easily accessible to the lakefront, to Lake Shore Drive, and to public transportation. Both buildings were designed to make maximum use of their lakefront site, with views of the lake from most of the apartment units, and utilized classical, Mediterranean, and nautical details to convey a sense of a luxury resort. Like the Shoreland, the Edgewater Beach Hotel also contained elegant and opulent public spaces that made the building a center for social activities. Residents of the Edgewater Beach Hotel could also take advantage of a host of recreational amenities, included 1200 feet of private beach frontage, a putting green and miniature golf course, tennis courts, and flower gardens. Although the Shoreland Hotel did not offer large private grounds, its proximity to Jackson Park and the newly completed Burnham Park gave residents and guests easy access to beautiful public gardens and lakefront parks. The Shoreland Hotel was often referred to as "the Edgewater Beach of the South Side."

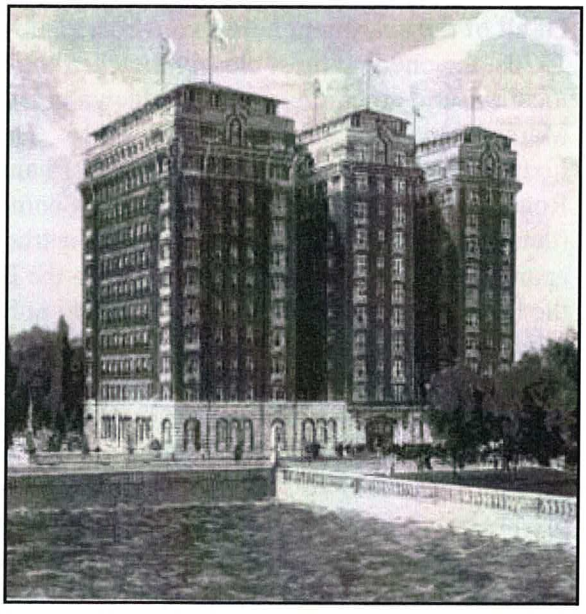
*The Shoreland Hotel and Apartment Hotels in Hyde Park*

When it was completed in 1926, the Shoreland Hotel was the largest and most opulent of the many apartment hotels in Hyde Park, continuing a tradition of residential building that had defined the community's lakefront since Hyde Park's incorporation as a village in the mid-1800s. Paul Cornell, the New York attorney who established Hyde Park in 1857, had worked early on to put into place all of the elements that he believed would ensure the community's success as an affluent suburb—good transportation, a uniform city plan, churches, parks, an institution (the University of Chicago) that would provide steady employment and stability, and hotels. Cornell himself financed the construction of the village's first hotel, Hyde Park House, in 1857. Located on the lake at 53rd Street, the hotel hosted affluent Chicagoans seeking an escape from the congestion of the city and also housed a host of visiting dignitaries. Mary Todd Lincoln came to the Hyde Park House after Abraham Lincoln's assassination and stayed there with her sons, Robert and Tad, for over two months before moving to Chicago. In 1860 the hotel hosted the Prince of Wales, Albert Edward, during his visit to Chicago.









**The eastern portion of Hyde Park was developed in the late 19th and early 20th centuries with a number of large, tall, multi -family residential structures as a response to the World's Columbian Exposition and to the tremendous housing needs of the University of Chicago. The area's already established association with fine living, its proximity to convenient public transportation to the Loop, and its well-planned parks and lakefront access combined to make this portion of Hyde Park a prime area for apartment hotel construction. Between 1917 and 1929, a cluster of architecturally distinctive luxury apartment hotels rose along the lakefront, remaking the skyline at the entrance to Jackson Park.**

**Top left: The original Hyde Park Hotel, ca. 1870. Top right: the Windemere Hotel. Middle left: Chicago Beach Hotel. Middle right: Hotel Sisson. Bottom right: the Cooper-Carlton and Sisson Hotels.**

Hyde Park's pristine lakefront and its system of beautifully landscaped parks, designed by acclaimed landscape architects Frederick Law Olmsted and Clavert Vaux and begun in the 1870s, helped to establish the village as a resort destination well before it was chosen as the site of the 1893 World's Columbian Exposition and annexed by the City of Chicago in 1889. However, the buildup to the Fair and the construction of the main campus of the University of Chicago during the early 1890s spurred a frenzy of hotel construction that would help to shape the nature of residential development in East Hyde Park between the Illinois Central railroad tracks and the lakefront for decades to come. Among the most lavish of the new buildings were the Raymond and Whitcomb Grand (later renamed as the original Hotel Del Prado, demolished in 1930), constructed in 1891 along the Midway Plaisance; the original Hotel Windermere (demolished in 1959), built in 1892 at 56th Street and Cornell Avenue; and the Chicago Beach Hotel (demolished ca. 1960) at 51st Street and Lake Michigan, completed in 1892. Smaller examples south of the Midway included the Hotel Hayes (1892) at 64th Street and Woodlawn Avenue and the Colonial Hotel (1893) at 63rd Street and Kenwood Avenue.

All of these hotels were initially built to accommodate visitors to the Fair. After the Fair closed, most of the buildings transitioned into permanent housing, providing some of the earliest examples of functional, if not purpose-built, apartment hotels in the city. The Raymond and Whitcomb Grand, strategically located in the heart of the new University of Chicago campus, was renamed the Hotel Del Prado and served as a popular residence for University professors and as temporary lodging for University guests. The hotel's amenities, including a full service dining room and clubhouse rooms for faculty club meetings, gave the building a distinct advantage over the area's apartment and flat buildings.

One of the few nineteenth-century hotels in Hyde Park that did not immediately convert to long -term residential use after the Columbian Exposition was the Chicago Beach Hotel at East 51st Street and South Cornell Avenue, which was among the oldest and most famous summer resort hotels in Hyde Park. Visitors to the hotel enjoyed unparalleled views of Lake Michigan from a sweeping covered veranda, exclusive beach access steps from the hotel, and a host of amenities and services. In 1921, a twelve-story annex, designed by the architect George C. Nimmons, was built just east of the original, adding 600 hotel rooms to the existing complex. The Chicago Beach Hotel would lose its beach frontage in the 1920s when the massive lakefront landfill project creating Burnham Park, South Lake Shore Drive, and Promontory Point was begun. In the 1940s, the building was purchased by the U. S. Army for use as barracks during World War II and remained the headquarters of the Fifth Army Unit until the late 1960s, when it was demolished.

By the late 1910s, a second wave of residential construction was well underway in Hyde Park and throughout the city. Developers looked to the success of the community's early hotel buildings, which were thriving as apartment hotels for permanent and short-term residents, when designing these new structures. The eastern portion of Hyde Park in particular had developed a tradition of large, tall, multi-family residential structures as a response to the World's Columbian Exposition and to the tremendous housing needs of the University of Chicago. The area's already established association with fine living, its proximity to convenient public transportation to the Loop, and its well-planned parks and lakefront access combined to make this portion of Hyde Park a prime area for apartment hotel construction. Between 1917 and 1929, a cluster of architecturally distinctive luxury apartment hotels rose along the

lakefront, remaking the skyline at the entrance to Jackson Park.

The first among this prestigious grouping was The Sisson, which was completed in 1917 at Lake Michigan and 53rd Street, on the former site of the first Hyde Park Hotel. The building was the first high-rise in Hyde Park that had not been constructed in association with the World's Fair. The twelve-story building featured steel-frame construction with a double-courtyard plan and housed 352 rooms arranged into eighty-four fully-furnished apartments ranging from two- to six-rooms each. Advertisements from the late 1910s claimed that the Sisson offered "the privacy of a beautiful home with the service of a most luxurious hotel." The building's opulent public spaces, including a spacious dining room with views of Lake Michigan and a rooftop terrace and garden, were highlighted as important amenities. The Sisson was converted into condominiums in the 1970s and renamed Hampton House. (Harold Washington was a resident of Hampton House during his time as an Illinois congressman and Mayor of Chicago during the 1980s.) The Sisson and other luxury apartment hotels in Hyde Park catered to affluent permanent residents and short-term visitors and offered amenities, dining spaces, maid services, and ground floor shops.

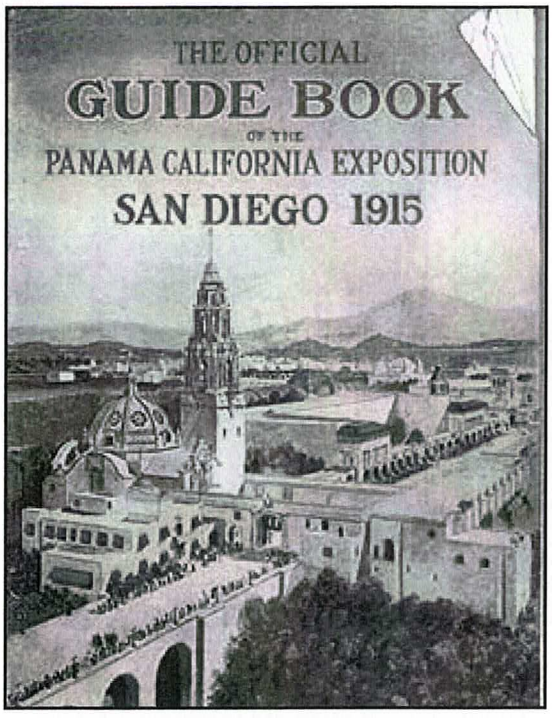
The pace of construction in Hyde Park increased during the 1920s, with one to two major high-rise apartment hotels completed each year. The decade saw the construction of the Windermere East (1922), East Park Towers (1923), designed by architect William P. Doerr, the Mayfair Apartments (1926), the Flamingo-on-the-Lake (1927), the Poinsetta Apartments (1929), and the new Chicago Beach Hotel (1929). All of these buildings are individually-listed on the National Register of Historic Places under the Hyde Park Apartment Hotels Thematic District Nomination.

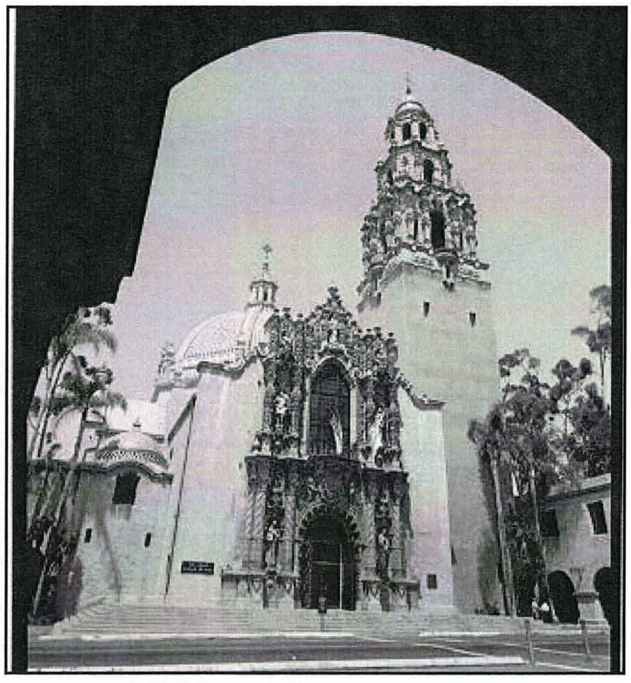
Although the Shoreland Hotel, completed in 1926, was part of this last wave of apartment hotel construction in Hyde Park, its location, its grand public spaces, wide range of residential options, and its sheer size set it apart from other high-rise apartment hotels, not only in Hyde Park but across the city. Boasting 1,000 residential rooms, the Shoreland was the third-largest hotel building in the entire city and by far the largest residential hotel in Hyde Park.

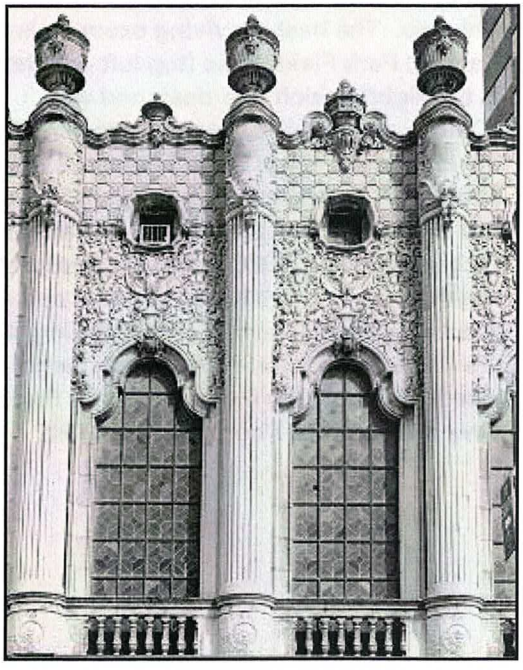
## THE SPANISH RENAISSANCE REVIVAL STYLE AND THE USE OF TERRA COTTA

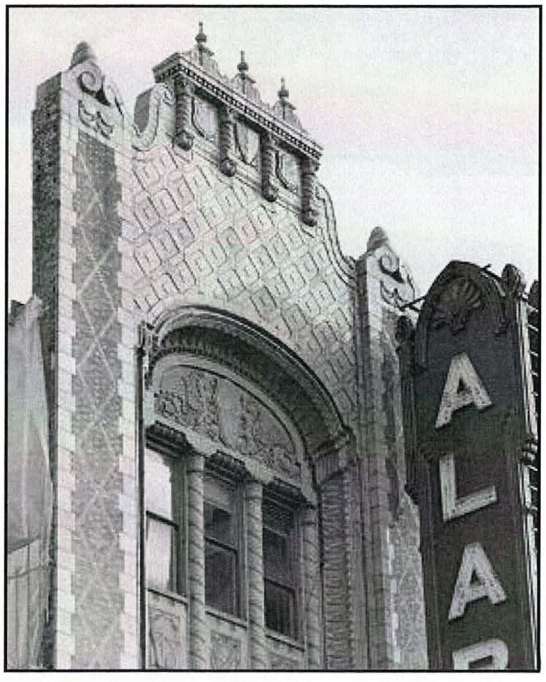
The Spanish Renaissance Revival style of architecture was one of the more eclectic of the historical revival styles that dominated commercial and residential architecture in the United States during the first decades of the twentieth century. The style borrowed decorative details from the entire history of Spanish architecture, drawing inspirations from a rich and varied pool of influences that included late moorish architecture, medieval Spanish religious architecture, the Baroque architecture of Colonial Spain, and the American Pueblo and Mission styles. Although Spanish Colonial architecture was widespread in states that were originally settled by the Spanish during the nineteenth century—particularly California, Arizona, Texas and Florida—these buildings tended to be more restrained interpretations of the Mission style, which borrowed from a narrow range of traditional Hispanic design elements and forms.

It was not until the Panama-California Exposition of 1915 that Spanish Renaissance Revival



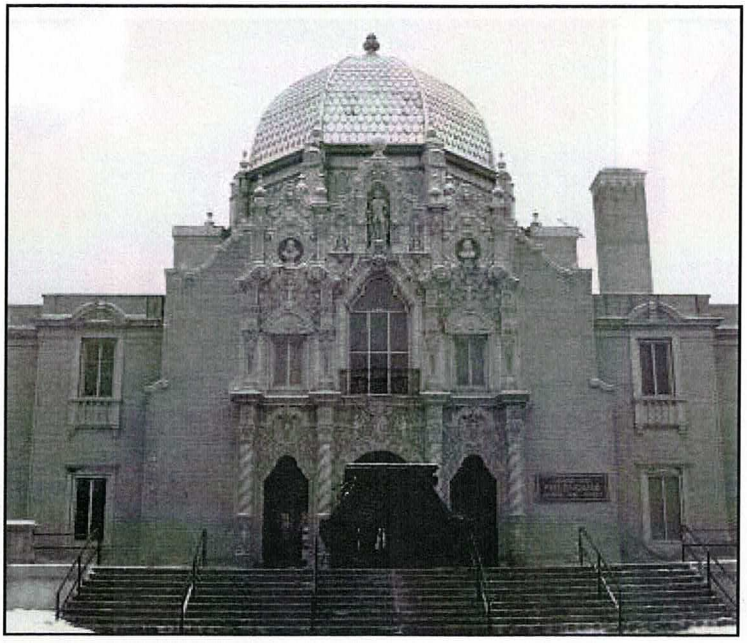



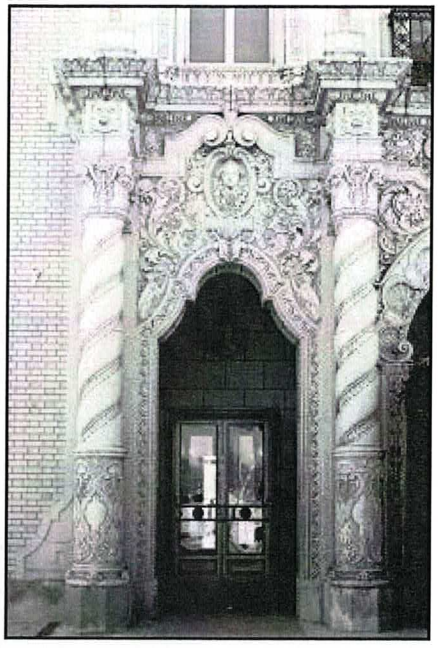





**The Shoreland Hotel is designed in the Spanish Renaissance Revival architectural style, first widely popularized by the Panama California Exposition of 1915, which featured buildings designed by New York architect Bertram Grosvenor Goodhue. The lush and eclectic Spanish Renaissance Revival style that Goodhue utilized in San Diego was widely imitated by other architects across the country in the decades after the Expo.**

**Clockwise from top left: Guidebook of the Panama-California Exposition, 1915; Goodhue's California State Building, a centerpiece of the 1915 Exposition; the Alabama Theater (1927)in Birmingham, Alabama; and a detail of ornament on the Fox Theater (1929) in Seattle, Washington.**





**Buildings designed in the Spanish Renaissance Revival style are relatively rare in Chicago. The best-surviving example is the Garfield Park Fieldhouse (top left and detail at top right), which was designed with "Churrigueresque" terra cotta detailing by the architecture firm of Michaelson & Rognstad in 1928. Other examples include the Old Dearborn Bank Building at 203 North Wabash Avenue (1928, detail at middle left), which combined Art Deco elements and Spanish Renaissance Revival detailing, and the Granada Theater (bottom left, demolished), designed by the architecture firm of Levy and Klein and completed in 1926.**

architecture, a more precise imitation of elaborate Spanish prototypes, began to gain in popularity. Held in San Diego's Balboa Park and designed by well-known New York architect Bertram Grosvenor Goodhue, the exposition celebrated the opening of the Panama Canal and promoted San Diego as the first U.S. port of call for ships traveling north after passing westward through the canal. Goodhue had spent the first half of his career in partnership with Ralph Adams Cram in the architecture firm of Cram, Wentworth and Goodhue (later Cram, Goodhue, and Ferguson), which specialized in neo-gothic architecture. The Spanish architecture and the Muslim gardens that Goodhue visited during trips to Mexico and Persia made a tremendous impression on the architect, however, and it was these influences that shaped his designs for the buildings at the Panama-California Expo. The buildings at Balboa Park featured domes, towers, arches, colonnettes, arcades, elaborate tile work, and rounded windows with wrought-iron balconettes. Entrances to the more elaborate structures were decorated with Churrigueresque ornament, an extremely expressive and florid form of carved low-relief ornament that was used in Spanish Baroque architecture during the seventeenth and eighteenth centuries.

The lush and eclectic Spanish Renaissance Revival style that Goodhue utilized in San Diego was widely imitated by other architects in the decades after the Expo. The growth of California and the growing influence of the Hollywood film industry during the 1910s and 1920s also served to disseminate the style throughout the country. For example, the Spanish Renaissance Revival style became a particularly popular choice for architects designing movie palaces and theaters, utilizing the elaborate and exotic detailing to create fantasy worlds for movie-goers.

In Chicago, architects utilized the Spanish Renaissance Revival and similarly-inspired Spanish Baroque Revival architectural styles more sparingly than other historical revival styles, particularly for residential buildings; as a result, there are few direct comparables to the Shoreland Hotel. By far the most intact and exuberant example of the Spanish Baroque style in Chicago is the Garfield Park Fieldhouse, designed by the architecture firm of Michaelson & Rognstad for the West Park Commission and completed in 1928. The building, with its ornate "Churrigueresque" terra-cotta entrance portal and immense gold-leaf dome, was a direct interpretation of Goodhue's design for the California State Building, one of the most-publicized structures from the 1915 Panama-California Exposition.

Other examples in the city included theaters such as the Granada Theater, designed by the architecture firm of Levy & Klein in 1926 (demolished in the 1990s), and the splendid Uptown Theater, designed by nationally-known theater architects Rapp & Rapp and completed in 1925. Rapp & Rapp also incorporated elements of the style into their design for the Old Dearborn Bank Building at 203 North Wabash Avenue—one of the only examples in the city of Spanish Renaissance Revival architecture used for a tall commercial building. The South Shore Country Club (1906-1916), designed by Marshall and Fox, features similar Spanish-inspired details but in a more generic "Mediterranean style" that emphasized smooth stucco surfaces and round-arched openings. The Uptown Theater, Old Dearborn Bank Building, and South Shore Country Club are all designated Chicago Landmarks. Smaller multi-family residential examples include the Howard Apartments in West Town, designed by Eugene Fuhrer in 1928, and the Patio Apartments in Edgewater, designed by Robert C. Ostergren and completed in 1926. The Shoreland Hotel is one of the most prominent examples of a Spanish Renaissance Revival style residential building in the city.

*Architectural Terra Cotta and the Northwestern Terra Cotta Company*

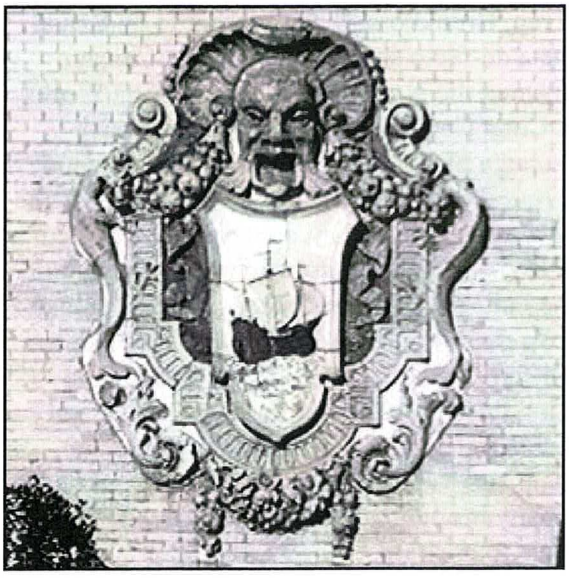
The examples of Spanish Renaissance Revival style architecture that were constructed in Chicago during the 1910s and 1920s all featured ornamentation rendered in architectural terra cotta. From the immediate post-Fire years of the 1870s through the early 1930s, Chicago was a leading American center for architectural terra-cotta design and manufacturing. Terra cotta factories took advantage of Chicago's vibrant and innovative architectural community, its strategic location at the center of the nation's great railroad transportation network, and its proximity to clay deposits in nearby Indiana.

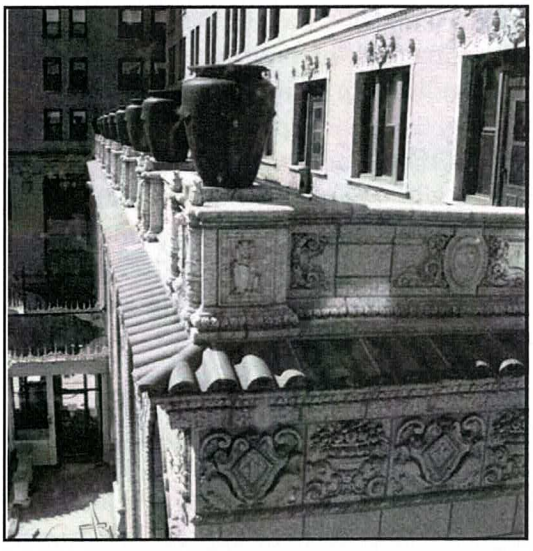
Architectural terra cotta offered many advantages as a building material—it was durable, inexpensive, and infinitely adaptable. Terra cotta could be modeled into a wide range of forms, from flat patterned blocks to large three-dimensional figures, and could be glazed in a multitude of colors and finishes. The material first became popular in Chicago during the 1880s and 1890s, in large part because it was fireproof. During the great Chicago Fire in 1871 cast-iron structural members in buildings melted in the extreme heat, and brick and granite had broken and crumbled. After the Fire, while early builders used the cement and plaster of paris method, it was soon found that terra cotta could be used to encase steel structural supports such as I-beam and columns and produce the same desired fireproofing effect. These terra cotta pieces were also much lighter than stone because of their hollow nature. By 1900 three important terra -cotta companies—Northwestern, American, and Midland—were headquartered in Chicago.

Terra cotta was used as cladding for many of the new steel-framed skyscrapers being erected in the Loop during the late-nineteenth and early-twentieth century. By the 1920s, the material was used extensively on smaller-scale commercial and apartment buildings throughout the city to add color and texture and as an inexpensive substitute for stone. It was also a key component to the imagery and rich decoration of exotic revival architectural styles like the Spanish Renaissance Revival style.

The architectural terra cotta that decorates the exterior of the Shoreland Hotel was manufactured by the Northwestern Terra Cotta Company, one of the nation's leading producers of architectural terra cotta. Northwestern Terra Cotta had its origins in the earlier Chicago Terra Cotta Company. Developed first to fashion clay urns and statuary, this company—the first terra-cotta company in the United States—opened in 1868 and soon expanded into architectural terra cotta production. As a practicing architect and with experience in pioneering Chicago architect John M. Van Osdel's office, Chicago Terra Cotta Company secretary Sanford E. Loring hired Italian clay modeler Giovanni Meli to execute European-style terra cotta. However, poor quality terra-cotta plagued the factory until James Taylor, then superintendent of England's largest terra- cotta works, came to the company in 1870. Taylor increased the quality of architectural terra cotta by utilizing a new kiln and better preparation of the clay body.

Spared by the Great Fire of 1871, the Chicago Terra Cotta Company successfully met the resulting building boom's demands. Use of terra cotta expanded rapidly when Chicago passed an ordinance in 1886 requiring that all buildings over ninety feet in height should be absolutely fireproof. Builders of skyscrapers found terra cotta an attractive medium because of its lightness, durability (crisp details did not erode over time and could easily be cleaned), and potential for decorative uses (terra cotta's plastic quality allowed for highly original ornament)—all attributes which stemmed from the nature of the material.





**The ornamental terra cotta that decorates the Shoreland Hotel was manufactured by the Northwestern Terra Cotta Company, one of the major producers of architectural terra cotta in the country. Northwestern produced terra cotta for buildings designed by well-known Chicago architects including Daniel Burnham, Louis Sullivan, and Frank Lloyd Wright.**

**Clockwise from top left: Large cartouches on the building's brick head houses feature the Shoreland logo, incorporating a Spanish galleon ship; moorish-inspired polychrome detailing along the 11th-floor; detail of the two-story terra-cotta base; a window on the penthouse with twisted terra -cotta columns and multicolored tile work; and terra-cotta tiles and detailing along the second-floor terrace.**

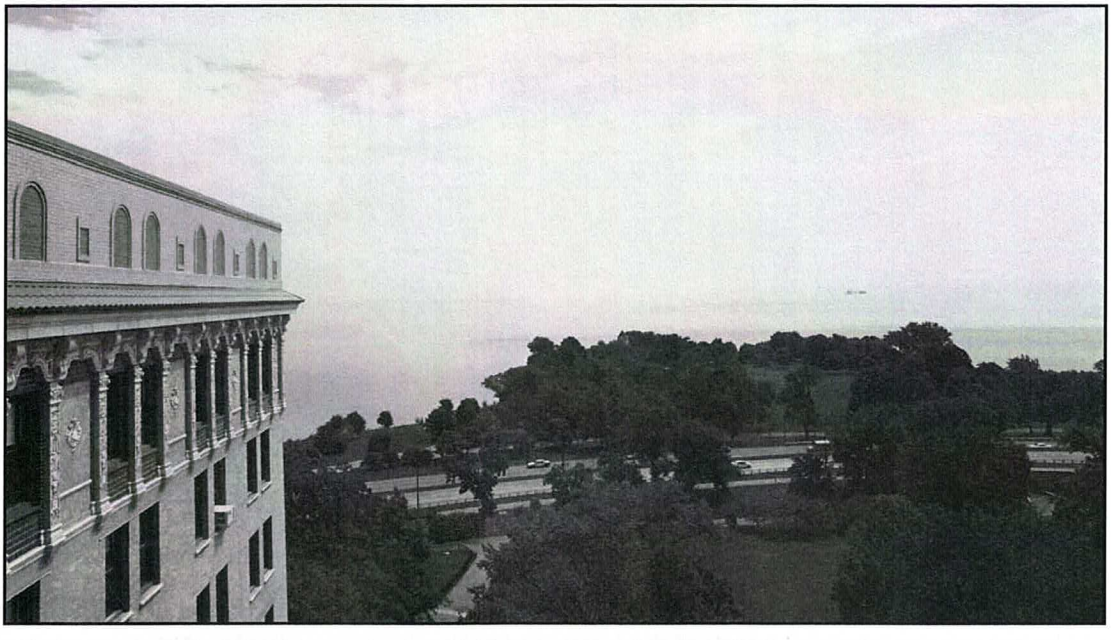
John R. True, Gustav Hottinger and John Brunkhorst, all three employees of the Chicago Terra Cotta Company, left the company in 1877 to start True, Brunkhorst & Co., meant to be a rival of the older company. Instead, the new firm became a de-facto successor when the Chicago Terra Cotta Company closed its doors in 1879. Renamed the Northwestern Terra Cotta Works, the fledgling company took over the Chicago Terra Cotta Company's orders and extensive factory. After 1883, Northwestern operated out of a huge plant at Clybourn and Wrightwood Avenues, and shipped its architectural terra cotta across the nation. By 1900, it had become the nation's largest terra cotta producer, employing 750 workmen in a plant covering twenty-four acres. Although technological advancements of the 1920s brought improvements in production, including gas-fired tunnel kilns and glaze 'guns,' the industry remained based in labor-intensive hand modeling, pressing and finishing. However, by retaining skillful European clay modelers and maintaining high quality standards, the Northwestern Terra Cotta Company was able to secure the most prestigious contracts in the city during this period, including the Carbide and Carbon Building (Burnham Brothers, Inc., 1929), the Wrigley Building (Graham, Anderson, Probst & White, 1923) and the Chicago Theater (Rapp and Rapp, 1921). At the forefront of architectural trends, Northwestern Terra Cotta Company brought six French sculptors to Chicago to create Art Deco motifs after the 1925 Paris Exposition.

Northwestern's regular clients included prominent Chicago architects such as Daniel Burnham, Louis Sullivan, and Frank Lloyd Wright, and the company manufactured terra-cotta detailing for many of the city's important buildings, including the Auditorium Building, the Carson, Pirie, Scott and Company Building, the Marquette Building, the Civic Opera House, the Gage Building, the Fisher Building, and the Steuben Club. All of these buildings are designated Chicago Landmarks. The company's extensive experience with large-scale buildings such as these made it a natural fit for the elaborate ornamentation that Fridstein designed for the Shoreland Hotel. Fridstein had also worked with Northwestern Terra Cotta in the design and construction of the Italian Renaissance-style façade of the Congress Theater, a designated Chicago Landmark at North Milwaukee Avenue and North Rockwell Avenue.

## THE DEVELOPMENT OF THE LAKEFRONT ON THE SOUTH SIDE

From its conception in the early 1920s, an integral part of the image of the Shoreland Hotel was its prominent location along the lakefront. The building was designed to be appreciated from a distance and to serve as a landmark at the entrance to Jackson Park and the Hyde Park community. This vision for the Shoreland—more that of a country manor in a bucolic setting than a piece of the urban fabric—depended on the completion of a massive lakefront extension and improvement plan that had been in the works since the years following the Columbian Exposition and which, by the early 1930s, had completely transformed the shoreline between Grant Park and Jackson Park.

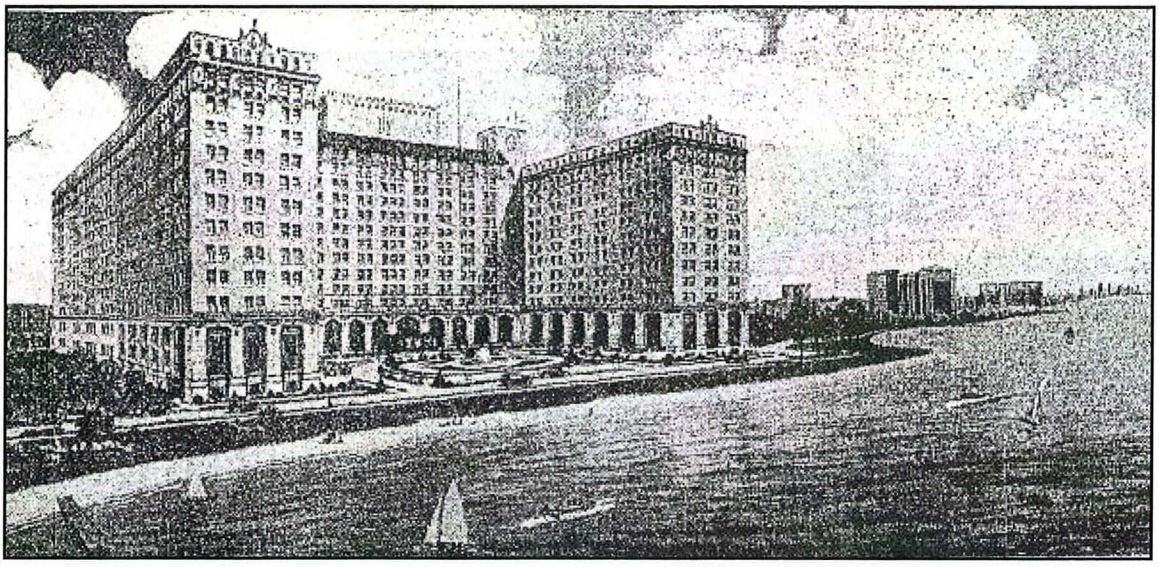
Plans for a lakefront park and scenic drive began in 1894, when South Park Commission President James Ellsworth approached Daniel H. Burnham, famed architect and Director of Works for the World's Columbian Exposition, to sketch his ideas for a park and development corridor along the southern portion of the lakefront between downtown and Hyde Park. In the early twentieth century, the shoreline at 55$^{th}$ Street came up to the current location of South Shore Drive, edged on the south by the original Iowa Building from the Fair and the headwall



**The Shoreland Hotel faces east onto South Shore Drive, fronting a wide swath of parkland (incorporating Promontory Point) and looking to South Lake Shore Drive and Lake Michigan. The building, with its U-shaped footprint and flared projecting wings, was designed to take full advantage of its lakefront location.**

**Top: View west of the Shoreland Hotel.**

**Bottom: View east from the top floor of the Shoreland Hotel towards South Lake Shore Drive and Promontory Point.**



**When the Shoreland was constructed in 1926, a massive redevelopment plan was underway that would transform the lakefront south of the Loop during the 1920s and 1930s. Although early renderings showed the Shoreland literally on the shores of Lake Michigan, by the time the hotel opened the space in front of the building had been infilled for the future Lake Shore Drive extension and Promontory Point. The hotel's developers saw the Shoreland as an integral part of the new lakefront plans.**

**Top: Rendering of the Shoreland from the *Chicago Daily Tribune*, June 1926. Bottom: Rendering of the Shoreland from the cover of the August 1926 edition of *Hotel Bulletin.***

of a long, granite-paved "beach" that extended southeastward. Burnham, known for thinking big and favoring civic and public spaces over exclusive commercial or residential development, conceived of a massive infill project to create space for a grand stretch of parkland that would be "a playground for the people," with waterways, harbors, islands, and protruding peninsulas all linked by a scenic drive. Burnham and Edward H. Bennett would later incorporate these ideas for the south lakefront in their 1909 *Plan of Chicago*.

Over the next ten years, legal battles over riparian rights and negotiations to electrify the Illinois Central Railroad gradually cleared the way forward for the South Shore Development plan, a somewhat simplified version of Burnham's original vision. In February of 1920, voters approved a $20 million bond issue pushed by the Commercial Club of Chicago as part of its Burnham Plan initiative, which would be used over the next decade to fund construction of the Field Museum, Soldier Field, and Northerly Island near Grant Park; shore infill and extension of breakwaters from 12th Street to 56th Street (which would later be named Burnham Park in honor of Daniel Burnham); the creation of Promontory Point at 55th Street; and the development of the new four-lane Lake Shore Drive.

As the steam shovels lumbered onto the site of the Shoreland Hotel to begin excavation in 1925, the entire profile of the shoreline immediately fronting the building site was also being transformed. Infill and breakwater operations began on the future site of Promontory Point, directly east of the Shoreland site, in 1924. By the time the Shoreland was completed in 1926, the rough infill had been completed to the promenade level. Initial postcards and advertising for the hotel omitted or altered the true state of the new park space, which was rough, un-landscaped, and unsightly. Until sod and other landscaping features were added in 1929, residents of the Shoreland and the Jackson Shore Apartments used the Point as a parking lot. Doctored images showed the building either directly on the shore or with the new parkland finished and landscaped. At about the same time, the southern portion of the new Lake Shore Drive opened, stretching from 23rd Street to the Shoreland's doorstep at South Shore Drive. The northbound lanes were named Leif Erikson Drive and the southbound Christopher Columbus Drive, in reference to the area's ties to the Columbian Exposition.

Harry J. Fawcett comments in a 1927 article in the *Hyde Park Herald* clearly showed that the owners and operators of the Shoreland Hotel saw the building as an integral component of the new landscape being created along the lakefront in Hyde Park. Speaking of the momentous changes occurring around his hotel, Fawcett said:

> The New Leif Ericson drive is far on its way to completion…and a new great hotel center has arisen on the way at 55th Street since the Shoreland brought popular attention to this district….The land in front of the Shoreland is rapidly being converted into a beautiful extension of Jackson Park…and the possibilities of another great World's Fair in Jackson Park in 1933 indicates that Hyde Park will be continuously in the world's eye.

Although the final landscaping for Promontory Point—funded as a project of the Works Progress Administration with plans by landscape architect Alfred Caldwell—was not completed until the late 1930s, the South Park Development at 55th Street created an open and attractive natural framework for the Shoreland and made the building even more of a focal point along the lakefront than it would have been had the shoreline been at its door. Seen from a proper

distance along Promontory or moving north or south along Lake Shore Drive, residents and passerby could appreciate the Shoreland Hotel as a cohesive, grandly-scaled architectural whole rising in front of lush parkland.

## CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sec. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Shoreland Hotel be designated as a Chicago Landmark.

### *Criterion 1: Critical Part of the City's History*

*Its value as an example of the architectural, cultural, economic, historic, social or other aspect of the heritage of the City of Chicago, the State of Illinois or the United States.*

- The Shoreland Hotel—the largest and most opulent luxury apartment hotel on Chicago's South Side and one of the largest hotels in the city when it was completed in 1926—reflects the significance of the apartment hotel as a new building type that developed in the city around the turn of the century and matured in the 1920s. The building is a symbol of the rapid growth and expansion of the city during the 1920s, when skyrocketing land values, advancing building technologies, and shifting tastes first made apartment living an attractive option for the middle- and upper-classes. The proliferation of apartment hotels during the 1910s and 1920s—including lavish examples like the Shoreland directly on the lakefront and more modest examples in residential neighborhoods along the city's north and south sides—marked the final phase of Chicago's transition from a Midwestern town of single-family homes into a dense urban center.

- The Shoreland Hotel served as an important center of Hyde Park social life during the first half of the twentieth century. During its heyday from the 1920s through the 1950s, the Shoreland hosted a long list of famous (and infamous) guests, including famed aviatrix Amelia Earhart, Eleanor Roosevelt, and Jimmy Hoffa, the notorious head of the Teamsters Union. During the 1940s, big bands gave radio-broadcast performances live from the Louis XVI Room, and the Shoreland also served as home to visiting baseball teams who were in town to play the White Sox at Comiskey Park.

### *Criterion 4: Important Architecture*

*Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials, or craftsmanship.*

- The Shoreland Hotel, designed by architect/engineer Meyer Fridstein, is a handsome example of a Spanish Renaissance Revival style building with masonry detailing and terra-

cotta ornamentation. The Shoreland's sheer size, its composition, and the quality of its overall design, which featured face brick and terra-cotta ornamentation on all four elevations, made the building a major focal point along the lakefront in Hyde Park.

- The building possesses fine detailing and craftsmanship in a variety of historic building materials, most notably in brick and architectural terra-cotta. The building is decorated with heraldic shields, eagles, satyr heads, and other fanciful touches. The Shoreland's logo—a Spanish galleon ship at full mast—decorates the second-floor terrace and appears again along the top of the building, forming the center of two massive multi-colored terra-cotta cartouches that decorate the two projecting stair towers. Ornamentation at the top section of the building includes terra-cotta arcades of cusped arches framing the 11th-story windows, cornices topped with red terra-cotta roof tiles, and attic stories above the cornice-line that feature baroque center sections.

- The building's elaborate multi-colored terra-cotta ornament was produced by Chicago's Northwestern Terra Cotta Company, one of the United States' major terra-cotta companies and the producers of terra-cotta cladding and ornament for such significant Chicago buildings as the Auditorium Building, the Carson, Pirie, Scott and Company Building, the Marquette Building, the Chicago Theater, and the Civic Opera House, all designated Chicago Landmarks.

- The Shoreland Hotel includes grandly-scaled and finely-crafted interior spaces exemplifying the importance of the building in terms of its building type and history as a grand apartment hotel. The two-story main building lobby and mezzanine, remodeled in the Art Moderne style in the 1930s, is a grandly-scaled entrance to the building. The second-floor Crystal Ballroom is a large, finely-detailed room with Classical-style historic details in ornamental plaster, including an intricately-scrolled plaster ceiling, crystal chandeliers, and Classical pilasters.

### *Criterion 7: Unique Visual Feature*

*Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.*

- The Shoreland Hotel was designed to serve as a landmark at the entrance to Jackson Park and the Hyde Park community. This vision for the Shoreland—more that of a country manor in a bucolic setting than a piece of the urban fabric—was dependent on the completion of a massive lakefront extension and improvement plan that had been in the works since the years following the Columbian Exposition and which, by the early 1930s, had completely transformed the shoreline between Grant Park and Jackson Park. The South Park Development at 55th Street created an open and attractive natural framework for the Shoreland and made the building even more of a focal point along the lakefront than it would have been had the shoreline been at its door.

- Situated at the entrance to the Hyde Park neighborhood just north of Jackson Park, facing the lakefront across Promontory Point, the Shoreland Hotel is a powerful visual presence on the lakefront and from Lake Shore Drive. The building was completed just as the last stages of the city's massive South Park Development plans were being implemented, and the

resulting Promontory Point provides a grand landscape setting for the hotel.

### *Integrity Criterion*

*The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.*

Retaining its historic integrity of location and setting, the Shoreland Hotel is located on a large rectangular building parcel fronting South Shore Drive and the lakefront beyond, just north of East 55th Street in the Hyde Park neighborhood of Chicago.

The building retains a high degree of architectural integrity on the exterior facades. The building's overall massing is intact, with no major additions. The primary courtyard elevations retain the vast majority of the original terra-cotta, including the arcaded base with cusped window-openings and fanciful ornamentation and the upper-level detailing with geometric pilasters and baroque decoration. The original multi-paned metal windows remain within the two-story arcaded base, and the cast-metal porte-cochere on the east elevation and small cast-metal entrance vestibule on the south elevation remain intact.

Changes to the building's exterior are relatively minor. The original wood windows on the upper floors on all elevations have been replaced with non-historic aluminum sash within the original openings. The thirteenth-floor attic levels above the Spanish tile cornice have been rebuilt with new brick, and window openings at that level have been infilled on the courtyard elevations and east elevations with red brick. Portions of the center penthouse have also been rebuilt with new brick. A large sign on the penthouse spelling "Shoreland Hotel," which building permits indicate was installed in 1934, was also removed from the building at some point.

On the interior, the original 1926 lobby ornamentation and detailing was largely removed in the 1930s when the space was remodeled. The volume of the space, the columns (stripped of their original capitals), the beamed ceiling, and the metal railings at the mezzanine level of the 1926 lobby interior were retained as part of the 1930s Moderne remodeling, and the lobby remains largely as it appeared following these renovations. The mezzanine level on the second floor, originally an open arcade opening onto the lobby, was partially infilled during the University of Chicago's ownership and subdivided into various small rooms. The Crystal Ballroom on the second floor remains intact, with decorative plaster ceilings and crystal chandeliers.

The Louis XVI Room, just north of the lobby, has suffered extensive damage due to water infiltration dating back to the early 1980s, when the ceiling collapsed and the room was closed off. Deferred maintenance by past owners has caused more extensive deterioration to those fragmentary pieces of historic fabric that remain in the space. The room retains its original volume, a large open space with no dividing walls or columns and sections of plaster ornamentation on the walls.

Despite these changes, the building's main lobby and Crystal Ballroom retain the vast majority of the historic features that exemplify the building's storied history as one of the largest and most prominent early-twentieth-century luxury apartment hotels in Chicago.

## SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Shoreland Hotel, the Commission staff recommends that the significant historical and architectural features of the Building be identified as:

- All exterior elevations, including rooflines, of the building;
- The first-floor, two-story main building lobby in its entirety, including, but not limited to, its overall historic spatial volume, piers, open second-floor mezzanine, historic decorative wall, floor, and ceiling finishes, and historic decorative radiator covers/grilles; and
- The second-floor Crystal Ballroom (including the one bay originally part of the ballroom that is currently partitioned off as a separate space) in its entirety, including, but not limited to, its overall historic spatial volume, historic decorative wall, floor, and ceiling finishes and ornamentation, stage, historic decorative radiator covers/grilles, and historic light fixtures.

*Additional Guidelines – General - Interiors:*
To the extent the significant historical and architectural features of the building include interior spaces specifically identified in the designation ordinance, the Commission's review of work proposed for these interior spaces should ensure that the historic features and character of the building are preserved long-term while allowing reasonable change and flexibility to meet continuing and new needs, whether related to the continued current uses of the Building or in accommodating future uses, and to the extent such consideration is not otherwise inconsistent with the intent of the Chicago Landmarks Ordinance.

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